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Italy in the Thirteenth Century. By HENRY DWIGHT SEDGWICK.

In two volumes. (Boston and New York: Houghton Mifflin Company. 1912. Pp. x, 440; 395.)

THE title of Mr. Sedgwick's book *Italy in the Thirteenth Century*, is as tempting as it is ambitious, and the author's attempt to give not only a record of political events, but also a survey of religious movements, and literary and artistic developments, makes one hope well of a book of over eight hundred pages, of which seventeen are devoted to a bibliography. But, even if there are so many phases to treat of, the arrangement of the book is unnecessarily confusing. Beginning with an introductory chapter showing the condition of the Occident at the time of the election to the papacy of Innocent III., the continuity of the narrative of the career of the great pope, which goes through the sixth chapter is broken by a chapter on Joachim of Fiore. Then follow two chapters on St. Francis and the foundation of his order, of which we hear no more until the end of the first volume, where we find two chapters on its progress and its Joachimite followers. The career of Frederick II., and his quarrel with Gregory IX., is continued in a chapter upon his relations to the tyrants of the north, only after we hear of Provençal poetry and the Sicilian school, the Lombard communes, particularly Bologna, its constitution, university, and some of its professors. We take leave of Frederick once more to be told of Italian art, and of its development in painting, mosaic, and decoration. Then comes an account of the emperor's struggles with Innocent IV. and of his last days, and then we are switched back to an account of Gothic architecture in Italy and of the Franciscans. One chapter tells us of the fate of Conrad, and the volume ends with an account of Tuscan politics through the battle of Montaperti and a chapter on Florence.

We start our meanderings in the second volume with a chapter on what the author unfortunately calls the intermediate poets, which is followed by a chapter on Venice. The account of the French conquest and its consequences, and the relations of its leaders to the popes from Urban IV. to Boniface VIII. is interrupted by chapters on St. Thomas Aquinas and St. Bonaventura. Then the internal politics of Romagna, Tuscany, and northern Italy take up two chapters, followed by one on manners and customs, two on sculpture, and two on painting. One chapter is devoted to the *Dolce Stil Nuovo*, another to Latin literature, and the volume closes by telling of Boniface's attempt to arrogate to himself the power of the world, and its disastrous anti-climax with the French raid to Anagni.

As one would expect in a work of such scope, written by any one but a profound scholar, there is only a superficial treatment of the many problems involved, and a failure to notice a number of others. The author has a first-hand acquaintance with only a very few of the original sources of the period; references in the bibliography to such collections as the *Archiv für Literatur- und Kirchengeschichte*, and the *Registers*

of Honorius IV., and of Nicolas IV. as edited by Prou and Langlois, mean nothing, when it is all too evident that the author has not used them to advantage. Further, his acquaintance with studies on the many phases of his subject is purely accidental. Again, a lack of information in regard to the history and literature of the earlier periods, which form the background of his subject, leads him to judgments which lack perspective. A few specific instances will show why the book cannot be recommended as an historical introduction to Dante, the purpose for which it was written.

To outline Innocent III.'s political career with the guidance of Luchaire's masterly monographs is an easy task, but to write of his biblical allegorical interpretation that "even the sacerdotal mind, trained in canonical exegesis" could use such methods (I. 25), shows that the history of interpretation is a dark page for Mr. Sedgwick. His unfavorable judgment upon Innocent's sermons, based upon their contents, shows at once a perfect ignorance of the literature devoted to medieval sermons, and of medieval rhetorical ideals, of which some of Innocent's sermons are perfect specimens. A page is taken to sentimentalize on the hymn "Ave mundi spes Maria", as the work of Innocent, who certainly did not write it, just as the well-known "Ubi sunt" is ascribed to Jacopone da Todi (II. 316), and the eleventh-century "O Roma nobilis, orbis et domina", found only in a single manuscript, is cited as a pilgrim song of the late thirteenth century (II. 326).

If there is one subject the author is less prepared to treat than any other it is the beginnings of Italian poetry. There is no attempt to show its origin, or to study its progress in form or thought; not a word said as to whether the Sicilian school of poetry had its source by direct contact with Provence, or through the medium of northern Italy. It is unfortunate that Mr. Sedgwick places Guido among the "intermediate poets" (II. 16-22), stating that "after Guinizelli the time was ripe for the *dolce stil nuovo*" (p. 21), a subject which he considers much later (pp. 276-296). The Bolognese poet was the founder of that school of poetry, which owed to him its philosophic basis, which was neither Platonism nor the spirit of chivalry of Northern French literature (p. 288).

GEORGE L. HAMILTON.

Procès de Réhabilitation de Jeanne d'Arc. Raconté et traduit d'après les Textes Latins Officiels par JOSEPH FABRE. Nouvelle édition. In two volumes. (Paris: Hachette et Cie. 1913. Pp. xvii, 360; 415.)

M. FABRE is already known as the translator into French of the *Procès de Condamnation de Jeanne d'Arc*. Like that, this work will be of slight use to the perfect scholar, but of great convenience to the general student interested in readily getting behind authorities to the sources. It is a translation of the *Procès de Réhabilitation* in 1455-1456.